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WHOLE NO. 124.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

XIV.

ABANDONMENT.

AN inventor may devise an improvement which is both new and useful, and which, if presented to the Patent Office in due time and form, would be legally adjudged to be patentable, and yet, by his own acts, may forfeit his right to protection. Such instances come under the comprehensive term of *abandonment*, and there are few questions more intricate than those which arise in their determination. The legal presumption is always against abandonment—it is never to be assumed, and it is only to be established on clear proof so far as concerns the acts of commission on the part of the inventor. Under the statute, certain acts of omission have, by consequence of law, a like effect.

As concerns the former class of abandonments, the intent and the personal condition of the inventor have an important bearing. In the latter class, the arbitrary rule of law obtains, and qualifying circumstances are of little weight. There is, however, one mooted point in this connection to which I shall in a future article refer.

In a previous article I have spoken of the status of experiments, considered merely as such, and need not here cover the same ground. There are some cases, however, in which an improvement, although actually carried beyond the stage of experiment, and brought to a condition in which it would be patentable as a completed invention, is in legal intentment an experiment only. This was illustrated in a case decided by the Commissioner of Patents as long ago as 1869, and in which, to quote the language of the syllabus, "a lamp burner embodying the device in controversy, was held to be an abandoned experiment, it having been prepared to test another invention, and after being used several evenings, laid aside for years, until the interference was declared." It is clear that in this case the improvement had been reduced to practice, other wise it could not have been used "for several evenings," and as a completed invention would have been patentable in the first instance. It therefore stands on a very different basis than if it had been incomplete and imperfect and thrown aside from some inherent defect. It is also clear that the inventor attached little importance to it other than as a mere auxiliary to something which he considered of greater moment, and that as he laid it aside without any adequate conception of its worth, it could equitably have no greater weight as against a patent obtained by an inventor who did appreciate its importance than it would have had if it been laid aside for incompleteness or defect. This conclusion is confirmed by the fact that the inventor made no effort until another had devised the invention and indicated its utility by proceeding to secure protection for himself.

There is a qualification, however, to cases of the above character, in this: That an inventor who has actually reduced an invention to practice is not held to quite as much diligence in appearing before the patent office, as an inventor whose improvement is imperfect is held in perfecting his invention. This distinction, although apparently shadowy, is sometimes of great consequence, as, for example, in the interference of *Traut v. Hawley*, decided by the Commissioner in 1876. The matter of abandonment is here qualified by the fact as to whether there had or had not been a public use of the improvement. "In the absence of this and of an absolute intention on the part of the inventor to dedicate the improvement to the public; mere delay in making an application cannot imply abandonment."

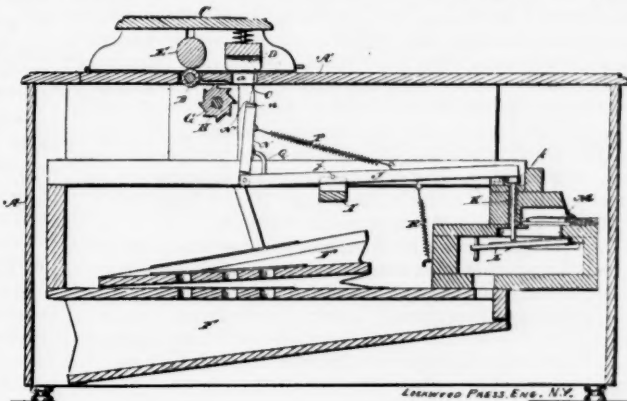
Even very long delay, when accounted for or excused by circumstances, will not vitiate an applicant's claim to a valid patent. This was exemplified in *McClintock's* case before the Supreme Court of the District of Columbia in 1871. A quotation will give a clearer idea both of the case and of the principle: "An inventor," it was said, "is not chargeable with abandonment who filed an application in 1857 and another in 1858, and who manifested a persistent determination

to obtain a patent, but was prevented by the war and abject poverty from prosecuting the pursuit until 1869, when he filed the pending application, although other patents conflicting with it were granted in the meantime."

Automatic Musical Instrument.

THIS invention relates to automatic musical instruments of that class in which mechanism is interposed between the music-sheet and the reed valves, whereby the apertures in the music-sheet govern the opening of the valves without allowing the blast of air to pass through said apertures. Its purpose is to simplify the construction of such intervening mechanism, while retaining all the advantages obtained thereby.

In the accompanying drawing A designates the casing of an improved automatic musical instrument, in the top A' of which are a series of longitudinal slots, *a*, corresponding to the lines of openings in the music-sheet that is fed over



AUTOMATIC MUSICAL INSTRUMENT.

the top by the lower feed-roll, B. C designates the rack, carrying the presser-bar D and upper feed-roll E. F designates the reservoir bellows, arranged below and supplied by feeder bellows F' F'; and G designates the driving shaft of the machine, which carries a fluted roll, H, extending across the interior of the casing. I designates a pivot-bar extending across the interior of the machine from side to side, and constructed with channels which run longitudinally of the machine, and which are connected by grooves crossing the tops of the intervening blocks. In each of these channels is a lever, J, provided with lateral pivots or trunnions *j*, that rest in the grooves and allow upward and downward vibration to the levers at each end thereof. All of the levers of the series are arranged longitudinally of the machine and operate independently of one another. The outer end of each lever bears upon the padded upper end, K, of a valve-rod, K, the depression of which opens a reed-valve, L, so as to allow ingress of air to its reed M. The other end of the lever carries a hinged upright arm, N, which carries at its upper end a rigid metallic finger, O, which is flattened and beveled at its tip to a chisel-edge. A spring, P, extends across the angle formed by the lever and hinged arm, and being attached to them both serves to draw the arm toward the lever. A bent and padded stop-pin, Q, prevents this arm from being drawn too far in that direction and holds it in position for successful operation. The stop-pin is attached in any convenient manner to the lever. A second spring, R, attached to the under side of the front part of the lever, draws it strongly down against the valve-rod K, and raises the rigid finger O until its chisel-pointed tip protrudes through one of the openings *a* and comes in contact with the music-sheet traveling over the latter. The upper end of the arm N, at the point of attachment of the finger, forms a shoulder N', extending laterally therefrom, and guarded by a pad, W. This shoulder is adapted to be engaged by the

fluted roll H, as the latter rotates, when the arm is in its rearmost position.

The operation of the parts is as follows: The rotation of the driving-shaft operates the lower feed-roll, which causes the music sheet to move along between it and the upper feed-roll and over the series of slots or openings. When an imperforate part of the sheet comes in contact with the upper end of the finger, it draws the finger back in its opening, turning the arm back upon its hinge against the resistance of the retracting-spring, and forcing downward the rear or inner end of the lever, so as to lift the other end of the lever off from the end of the valve-rod against the resistance of the second retracting-spring. The elasticity of the valve-spring then cuts off the current of air and stops the sound through that reed. When the finger reaches the rear end of its slot the drag of the music sheet upon it would probably tear the latter if there were no means of removing the finger from the sheet. This, however, is almost instantly effected by the engagement of some one of the broad teeth or flutes of the fluted roll, which strikes against the shoulder of the arm and forces the arm downward until the finger is clear of the music sheet.

The first retracting spring then draws the arm forward far enough to restore the finger to its first position at the front end of the slot, and the operation is repeated.

Thus each reed-valve is allowed to remain closed until the appropriate finger enters one of the apertures or slots in the music sheet. There is then nothing to counteract the downward draft of the other spring and the consequent opening of the reed-valve, which will continue open until the finger is again under an imperforate part of the music sheet. The duration or length of the note thus depends on the size of the opening in the sheet.

The material of the sheet at the end of the opening necessarily carries the finger backward until it is withdrawn, as before stated, by the action of the fluted roll and restored to its first position by the retracting spring.

The Music of Home.

By S. AUSTEN PEARCE, MUS. DOC. OXON.

[Continued.]

IN former periods in England gentlemen were expected to be competent to sing at first sight from a manuscript copy of a single part. In Queen Elizabeth's time concerted vocal music was in the style of the madrigal, in which the various melodies proceeded independently of each other. They were contrapuntal, like those of a fugue—not harmonized themes, as, for instance, modern German part songs—and no assistance was rendered by an accompaniment on a keyed instrument. Much of this music was called "table music," the performers sitting at a table, and some of the parts being written upside down for the benefit of those persons placed opposite. Occasionally it happened that some gentlemen (who though able to sing and desirous of taking part in the performances, had voices of inferior quality) were permitted to play on viols the vocal part with the singers. This concession to instrumentalists led to the employment of six, or a "chest of viols," the composition being usually in six parts. Then the practice of playing the music without the singers became gradually adopted, and thus "chamber music" arose.

It is evident from what has been said respecting madrigals that each performer had an important part to play, and not a mere accessory, accompanimental or "filling-up" part required to complete the harmony. In later times the desire for music of a lighter and less dignified character increased, and then dances were arranged in orderly successions, called "suites." These melodies being designed for the purposes of the dance, had necessarily a recognizable form, as well as rhythm, and thus the word "form" became employed in

strumental music. Those who wish to organize small parties for the study of chamber music will do well to follow this historically progressive order.

While performers are learning to control their instruments it is advisable to play vocal music upon them. Arrangements from operas, &c., are not sufficiently rich in subject matter to provide melodies for each instrument. More real progress would be attained by playing the vocal parts of an oratorio—say Mendelssohn's *Elijah*—with the assistance of a good pianist; for even the recitatives that here occur would lead the executants to seek for, and give a characteristic expression to each note. A regulation, pattern work accompanimental part never demands this intelligent rendering. Some easy suites or Mozart's quintets would lead naturally to the proper understanding of the works of Beethoven.

At this point a knowledge of some of the forms of instrumental music is valuable. Thus the form of the allegro or first movement of a sonata, quartet or other such work in "classic form" being known, the performers master the contents more rapidly, and find their places more readily should they happen to lose them when playing a composition for the first time. The same gain would result from an acquaintance with the molds in which the scherzo, minuetto and rondo are cast. This gain is not slight, for the performers have usually only their own parts before them, and generally the first trial of a composition is made at full speed, that an idea of its general character may be obtained. It is therefore absolutely necessary that if any one of the performers should, if temporarily incompetent to continue, be able to recover and rejoin the others farther on. To compel all to begin again would be a most unusual proceeding. This first performance, even if free from technical errors, is only a mechanical performance, intended to give each player some knowledge of the associated parts and the design of the composer. Subsequent performances lead to a more sympathetic delivery and artistic rendering of the whole.

It appears quite unnecessary to say one word of praise here with reference to the pianofortes sent forth into the world marked Chickering, Decker, Knabe, Steinway, Weber, &c., or to say what we owe these untiring students of elaborate mathematical scales, and the various branches of manufacture—who have eventually produced such successful results, and made our present domestic music possible? We thank them all in turn, on seeing their familiar names in drawing-rooms.

In the music of home the pianoforte generally plays an important part. If stringed instruments are associated with it, as in the pianoforte trio, quartet, &c., the question of temperament is at once raised. The stringed instruments are not tempered. But the pianoforte scale is so adjusted that any one note may do duty for many other notes. For instance, the note E is required to represent E, the third sound of the key of C major, the keynote of the scale of four sharps, the minor seventh of the key of F sharp, as well as D double sharp and F flat.

The notes of the strings of the violin and violoncello are C, G, D, A, E, all tuned a perfect fifth apart. On the pianoforte there are no absolutely perfect fifths, but each fifth in this above series is made a trifle too small, so that the final E may, when sounded with the first note C, make an agreeable consonance. The lowest note of the violoncello (C), when sounded with the highest string of the violin (E), will not give this pleasant combination, for the E is the keynote of the key of four sharps, and not the third sound of the scale of C, which is required to make the chord of C. The ratio 80:81 represents the exact difference between these two notes; which difference the pianoforte tuner tries to hide. The mathematic theory of temperament cannot here be given. It is sufficient to state that the violin is tuned in the key of D, and the viola and violoncello in the key of G, and proceed to point to practical matters determined by these facts.

Partly on account of the Pythagorean system of tuning bowed instruments, and partly because the fingers of the left hand "stop" the strings somewhat differently from the nuts of the instruments, certain restrictions are observed respecting the use of the open strings. Those open strings sounding A are too sharp for the scale of F; those giving D are too sharp for the scale of B flat; and those giving G are too sharp for the scale of E flat. Therefore it is generally better to make these tones in some other way. When tuning stringed instruments to the pianoforte for the performance of a musical composition in a key with sharps, it is necessary to take care that the initial note A is perfectly in tune, and not at all above the pitch; and on preparing for a piece in a key with flats, to make this A a little too sharp—that is to say, slightly above the pitch of the pianoforte. The other strings may then be tuned in the usual manner, and the instruments will be in better accord than if this rule is disregarded or reversed. The reasonableness of it will be perceived when it is remembered that each interval of a fourth taken upward on the pianoforte is made too sharp by the tuner, and therefore progress into the flat keys involves an elevation of their pitch.

In such concerted music egotism finds no place, and freedom is resigned, all concerned in the performance making concessions. For when several persons combine to present a work of art in the most perfect way, their individual inclinations are somewhat modified that the concerted action may be perfectly unanimous.

Although the form of a string quartet is similar to that of a symphony, it has a wider range of subject-matter. This will be seen on comparing violin parts of both. From the nature

of things it is evident that melodies of an extremely passionate kind, however suitable for performance on a single instrument, cannot with equal propriety and success be rendered by an orchestra. For this reason objection may well be raised whenever chamber music is performed by an orchestra, unless it should happen to be suitable. Other reasons must be found before objections are made to orchestral music being arranged as chamber music. Some persons assert that no change whatever should be made in the mode of rendering a composer's works. This rule is very excellent, but, like other rules, is only serviceable to those who are unable to discover or comprehend the principles on which it rests. It must not act as a tyrannical prohibition, forbidding learned musicians, well acquainted with the doctrine of high art, the exercise of their discriminating faculties.

Creative musicians discriminate very carefully between different kinds of emotion—between sentiments of a universal character and those that effect the purely personal feelings—and the manifestations of their varied forms in musical art, that they may act with freedom and in accordance with the results of reflection whenever any rearrangements of a composer's works are in contemplation. In cases in which a director fails to discover the principles that should lead him aright he is content to follow the dictates of his artistic conscience, which is highly sensitive in most earnest students.

Music by a string quartet is free from trammels. No words clog or impede its unrestrained motions. No dances restrict its rhythmic forms and compel it to observe a more sluggish measure. Music must resign its acquired independence, and become much more simple technically, before an alliance with either can be formed, or it would indeed be "wedded to a limping spouse." The performers on stringed instruments do not impose limitations on the composer like those on wind instruments. They are never out of breath. Their plastic, willing, obedient, protean-like violins have ever inspired composers to set higher and still higher tasks for them, and as yet no check has been imposed.

Music by a stringed quartet is of a high, intellectual character. If the various movements are not in the fugal form, they are, or should be, written in the spirit of the fugue. That is to say, the musical ideas usually receive a regular and consistent development. The opening motive or theme is not exchanged for a second, third or fourth theme, but it is extended, repeated, answered antiphonally, transposed and contrasted in various ways. Extended compositions thus exhibit in a remarkable degree, unity and variety combined. This free and orderly development of themes is the characteristic feature of modern music, by which it is entitled to be called a new art of the greatest promise, even if it be not regarded as the only classic art of the nineteenth century.

Music by a string quartet has its sensuous element reduced to a minimum. The varied palette of the orchestra or the rich resplendence of the military band is not found here. It appears almost as pure form, like sculpture.

In quartet music the moral quality of the feelings aroused is also generally of an elevated character. The entire range of human emotions may here find full expression, and yet great composers have generally restricted themselves to those which it is beneficial to excite, and those soul-states which are so rarely experienced that no words in any language have as yet been coined to refer to them.

The chamber compositions of Haydn, Mozart, and Beethoven are of a uniformly elevated character. They induce a habit of contemplation that exercises a beneficial influence on the character. Domestic music of the highest kind, therefore, leads us to delight in and become more sensitive to moral beauty—to be filled with homage and high aspirations for all true worthiness. It may make us conscious of the sublime, and increase our love for the beautiful, good and true.

The Artistic World.

AT HOME.

—Signor Campanari has permanently settled in Boston. He is an excellent artist.

—D'Oyly Carte has, among other singers, engaged Wm. Broderick for next season here.

—Signor Moderati has left for a short European tour. As a teacher of singing he has achieved a great success.

—Theodore Thomas has been resting at Nantucket, prior to beginning a short traveling season with his orchestra.

—Mr. Levy, the non-such cornetist, has been delighting the people of New Orleans. He has had a great success there.

—This country will, no doubt, have the pleasure of a visit next season from Signor Sgambati, the Italian composer and pianist.

—Lina Anton is in the city again, after having been exceedingly well received at her benefit concert recently given in St. Louis.

—Selina Dolaro has made up her mind to abandon appearances in plays, &c., and will henceforth only perform in comic operas.

—Ada Rehan, up to the present purely an actress, is likely to attempt singing in comic opera next season. Advice would be useless.

—Mme. Materna sailed for Germany last Saturday. She will go direct to Bayreuth to be present at the rehearsals of of "Parsifal," prior to its representation next month. She

is to assume the part of *Kundry* by Wagner's special request. She will likely return to this country next year.

—Mr. Arbuckle has lost none of his popularity as a cornet player. He always meets with a most favorable reception whenever he appears.

—Mr. Adamowski, the violinist, has decided to settle in Boston. His playing is always musicianly, and generally pleases all listeners.

—Fanny Kellogg recently sang at a concert in Boston, and exhibited several good qualities as a vocalist. She is likely to become a useful singer in the future.

—Mme. Rivé-King has been giving recitals in San Francisco. She ought to obtain a good success, for she is one of our best lady pianists, and a good composer.

—Mr. Hanchett, the pianist, has made a good position here for himself already. He is a performer of great merit, and a writer of more spirit and verve than most musicians.

—Henry Carter, the organist, once at Trinity Church, is back from Cincinnati, and is now performing at Plymouth Church, where his excellent qualities are highly appreciated.

—George Grossmith will be one of D'Oyly Carte's company during the next season here. He has sung in the "Sorcerer," "Pinafore," "Pirates of Penzance," and "Patience."

—Emma Thursby is to appear again in concert in this country in fall. From reports, if they are to be believed, she succeeds in obtaining a greater and more pronounced success in Europe than in her native land.

ABROAD.

—Signora Pasqua has been engaged for the San Carlo, Lisbon.

—The celebrated Boccabadati has been nominated singing teacher at the Rossini Conservatory of Pesaro.

—Gye has engaged the tenor Niemann to sing in "Tannhäuser" with the diva Albani, this month, at Covent Garden.

—The notable violinist, Erba, gave a highly successful concert recently in London. His playing has been much lauded.

—Hans von Bulow, has returned from his Scandinavian concert tour. The Royal Swedish Musical Academy has made the great pianist an honorary member.

—Heinrich Vogl, the *Loge* and *Siegfried* of Wagner's "Tetralogy," has been singing some of Handel's airs by way of a contrast, and has succeeded admirably.

—Vladimir von Pachmann, who has recently excited so great a *furor* in Paris by his piano playing, has made a great impression in London. He has Chopin at his fingers' end.

—Arthur Meigs, assuming the editorship of the *Paris-Journal*, announces that his collaborateur will be Massenet, the composer, who will not devote himself to criticisms, but musical literature.

—Herr Betz has astonished and delighted English musicians by his singing. He has a grand baritone voice, and shows a highly artistic and refined manner of using it. There is no doubt that he will make his mark in England.

—Dr. Bridge, organist of Westminster Abbey, composed a new anthem for the funeral of Mr. Darwin. It was sung immediately after the lesson, and Handel's "His body is buried" was sung afterward.

—The London *Globe* speaks flatteringly of Signor Frapelli's impersonation of the rôle of *Edgardo*, in "Lucia." It asserts that his singing and acting exhibited good taste, and was sympathetic and effective.

—Madam Patti, it is said, has discovered a tenor in a village shoemaker in Italy. As to his voice, she declares "it is so extraordinary that even that of Mario would have seemed of small account by comparison."

—Eugène d'Albert has made a great impression by his piano playing at the Crystal Palace Concerts. He is said to display refinement of expression, the utmost delicacy of touch, and great power and brilliancy.

—The arrival is announced in Paris of a virtuoso of a new order, a violinist born without arms, who is said to play by the aid of his feet with extraordinary dexterity. This phenomenal person is an Austrian, named Authan. The musical critics of Vienna are agreed in the opinion that his playing not only displays great power, but is full of expression.

—A life has just appeared of the once famous pianoforte virtuoso, Friedrich Wilhelm Kalkbrenner. His father was a musician of some note, and it is a curious coincidence that both father and son, after many wanderings, found their way to Paris, and both died there—the father in 1806, and the son in 1849. The Kalkbrenners lived at Cassel in very needy circumstances. Between 1815 and 1823 the younger pianist was a teacher in London. It appears that the family had at some distant date been aristocratic. Kalkbrenner was very angry if anyone ventured to call him simply "Herr Kalkbrenner." He was no plain "mister," but a real "lord," according to his own story, and insisted upon being addressed as the Herr von Kalkbrenner. One day, at a great dinner, he related the story of his noble ancestry to his neighbor. "You may not be aware," said the pianist, "of the very great antiquity of my family. Our house was a noble one at the time of the Crusaders. Indeed, one of my

ancestors accompanied the Emperor Barbarossa." "Upon the pianoforte, I presume?" observed the sarcastic listener.

—A violoncellist named Loebe has played in Paris with very great success. His interpretation of a Bach "air" is characterized as remarkable. He possesses a full tone combined with an irreproachable style.

—M. Planté, the French pianist, recently played in Brussels at the last "concert populaire." His selections were the final movements of Beethoven's "Sonata Appassionata;" three "Songs Without Words," Mendelssohn; a "Rondo," by Boccherino; other pieces by Liszt, Chopin, &c. His playing was said to be admirable in every respect.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. Tarentelle..... (piano solo)..... F. Spindler.
2. Spring Song, simplified..... Mendelssohn.
3. Menuet, simplified..... Mozart.
4. Swedish Wedding March, simplified..... Soedermann.
5. Glittering Starlight Mazurka..... (piano)..... J. Durege.
6. Rural Festival..... F. L. O. Roehrig.

No. 1.—It must be confessed that the subject-matter of this piece is not very interesting, but it can be effectively used as a teaching piece, and for this purpose it may be recommended.

No. 2.—Whether pieces written for mature artists should be issued in easy editions is a matter for grave deliberation, inasmuch as so many good works of reasonable difficulty have been specially written for the exclusive use of young students. Waiving the doubt, however, and accepting the conclusion that such simplified editions are necessary, or at least may be permitted, a word of praise is due Mr. Maylath for the excellent manner in which he has executed the task assigned him. The music is too well known to need comment, but is as fresh and graceful as when first given to the world.

No. 3.—This "Menuet" is from the well-known symphony in E flat, and is thoroughly Mozartean in style, and will certainly please all young players.

No. 4.—A quaint work, which pleases everybody. For

young performers, this edition will be especially welcome, as it contains most of the effects of the original, at the same time as bringing the March within the capabilities of quite young pupils.

No. 5.—A mazurka to please must have well-defined subjects combined with a swinging rhythm. Mr. Durege's mazurka satisfies in these respects, and is, moreover, quite melodious. It should have a good sale.

No. 6.—This "Recreation," as it is called, has plenty of variety, for it is split up into the following divisions, mostly short: Opening with a "march tempo," it passes on to a "promenade," leading into a lively "galop," curiously enough followed by a not very interesting "polka" movement. After the "polka" comes a page devoted to describing what an "intermission" is like, judiciously followed by a pretty "waltz," and afterward by a not so pretty "mazurka," which is suggestively succeeded by two lines devoted to the life-subject of "refreshment." Rather short, some one will say, for so important a matter as eating. This comprehensive work is brought to a quiet and perhaps fitting close by four lines devoted to "Return and Repose," and three to "Evening Prayer." Altogether the composition displays fair workmanship, and may interest a number of young players of peculiar taste.

Wm. A. Pond & Co., New York City.

1. Penikeese..... (comic opera)..... Thos. G. Shephard.
2. The Stream and the Bell..... Adam Geibel.
3. Fior de Margherita..... (piano duet)..... Luigi Arditi.
4. Ddlice, Gavotte..... Chas. Puerner.
5. Souvenir de Marie Thérèse, Gavotte..... Ch. Neustedt.
6. In Dreams of the Past, Fantasia..... Louis Meyer.
7. Prelude and Fugue in E minor..... Mendelssohn.
8. My Rest is in Heaven..... (solo and quartet)..... Arr. by A. Baumbach.

No. 1.—"Penikeese," or "Cuisine and Cupid," is the combined work of D. H. Buel, writer of the libretto, and Thomas G. Shephard, composer of the music, as above stated. There are some seven rôles in the work, which consists of but two acts. It ought to be here stated that "Penikeese" is the name of a school of gastronomy. The music, as a whole, appears weak and commonplace, although there are several funny numbers, such as those on pages 50, 72, 118, &c., and several others betraying fair ideas and workmanship, such as the "Introduction" to the second act, the "Duet" on page 101, and the "Finale" to the opera. The plot of the opera is not much, and turns upon a girl who at first dislikes the idea of marrying a young millionaire with no brains, but who at last comes to look upon the prospect

as preferable to death. A good performance of "Penikeese" would no doubt reveal faults, although the stage action should be funny.

No. 2.—A not only well-written song but one likely to appeal to musicians because of its poetic conception. It can be unreservedly recommended to singers possessed of taste and intelligence. Compass, C to D flat—a minor ninth. Key a flat major.

No. 3.—As a piano duet, Signor Arditi's "Polka Cantabile" possesses charms for lovers of light music. The arrangement has been made by Wm. Dressler, and merits praise. The music is bright and tuneful, just calculated to the multitude of those who take an interest in the Art Divine.

No. 4.—Pretty and taking music, easy and unpretentious. The "Trio" is tuneful enough to please everybody.

No. 5.—A most excellent "Gavotte" that is musicianly in a great degree. The whole piece is written with skill, while the second subject is piquant and effective. It must find a large number of admirers.

No. 6.—The motives are somewhat commonplace, but have been presented in a pleasing manner. There is little in the piece to commend, although it may serve for recreation and practice.

No. 7.—An excellent and valuable edition of one of Mendelssohn's well-known works. The fingering has been carefully added to it by A. R. Parsons, which makes it available for teaching purposes. The composition is one of the master's most characteristic and effective productions, the "fugue" especially offering a good performer opportunities to make a great effect.

No. 8.—Not much can be said of the musical worth of this piece, and certainly not much considered as sacred music. Moreover, the arrangement is not skillfully done, especially with regard to some of the part-writing in the quartet portion. Altogether, considering the object the publishers have in view, as stated in an explanatory note on the first page, it would have been advisable to have issued better music, arranged in a more musicianly manner. The idea sought to be carried out is a good and praiseworthy one, but the greatest caution and judgment should be exercised while proceeding to develop it. There is, no doubt, a field to be opened up in this country in just the line selected by Pond & Co. Success will depend upon the selections made and the manner in which they are prepared for the press.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 142 East 47th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 12th st., N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,
Buffo Baritone. Opera, Concert and Recitations,
268 West 23d st., N. Y. City.

MINNIE VINING,
Engaged Season of 1880-81 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

MRS. HARRIET CLARK,
Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

LEO KOFLER,
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Notes and Actions.

....Geo. W. Richardson & Co., music publishers, Boston, have failed.

....C. C. Harvey, Boston, Mass., has taken the agency for the Sterling organ.

....A. Bartsch, music dealer, Portland, Oregon, has given a realty mortgage for \$1,200.

....Most of the piano manufacturers report that business was good during the past week.

....Thomas A. Dowling, of Hardman, Dowling & Peck, piano manufacturers, of this city, is dead.

....A. M. Devereaux, organ dealer, Bangor, Me., has given chattel mortgages for \$966 and \$800.

....Chas. Fahr, with Sohmer & Co., who has been for some time on a trip to Europe, is expected back next week.

....M. Decker, of Decker & Sons, was in Boston last week on a business trip and was very successful.

....J. A. Weser, of Weser Brothers, started Saturday for a trip to Ulster County. He was to return to-day.

....G. P. Smith, Somerville, N. J., has accepted the agency for the Hardman piano for that place and vicinity.

....Evans & Brothers, five-cent music publishers, Boston, Mass., have been attached for alleged infringement of copyright.

....J. P. Hale was on a visit to this city last week from his country residence. He arrived on Monday and returned on Friday.

....Weser Brothers report business very brisk. They declined a large order last week owing to their inability to fill it in time.

....R. T. Compton, Coshocton, Ohio, was in town on Thursday last. He makes the Standard organ his leading instrument.

....The value of the exports of music boxes from Switzerland to the United States during the last seventeen years was 242,676 francs.

....C. F. Sterling, M. D., son of Chas. A. Sterling, of the Sterling Organ Company, is a professor in the Bellevue Hospital, this city.

....W. L. Berry, Mooers, N. Y., agent for the Smith American organ, was in this city on Tuesday, and left considerable orders.

....It is reported that one of the firms which recently embarked in the manufacture of piano cases was sold out by the sheriff one day last week.

....Jacob Brothers have put in a telephone. Its number is 266-39th. This firm has issued a new show card for its agents' use. It is 3 by 2 feet in size and is in gold and colors.

....The Steinway piano will be used exclusively at the Rink Garden Opera House and at Baum's Pavilion, Chicago, engagements to that effect having been made with Lyon & Healy, of that city.

....Sohmer & Co. have appointed the following named persons as agents: W. H. Prescott, Lincoln, Neb., and G. R. McDougall, Sioux City, Iowa. The firm is doing a large Western trade.

....Lyon & Healy's new and magnificent piano wareroom, corner State and Monroe streets, Chicago, will shortly be opened to the public, commencing with a recital by the eminent pianist, Boscovitz.

....J. W. Barford, recently with the Smith American Organ Company, at Atlanta, Ga., has entered the employ of Geo. P. Bent and will travel through Iowa in the interests of the "Crown" machine and organ.

....B. N. Smith refused orders for piano cases a few days ago from some Boston manufacturers, as his orders from his steady customers are accumulating rapidly, notwithstanding that he is constantly increasing his facilities.

....H. C. Hazen, manager of the rental department of Billings & Co., was married on June 8 to M. Belle Herriman, at 143 Joralemon street, Brooklyn, and on the following day the happy couple started on a wedding tour of a month's duration.

....C. A. Sterling and R. W. Blake were at the Sterling Organ Company's New York warerooms on Wednesday of last week. In speaking of the large number of orders now unfilled, they say that arrangements are now completed to supply 1,200 instruments per month.

....J. N. Alltop, who has been doing quite a large trade in pianos, organs and sewing machines at Logan, Ohio, has sold out his business and is now collecting and closing up his old accounts. The new firm of Alltop & Kennedy is his successors, and is handling pianos, organs, &c.

....Chas. E. Brockington, with the Mason & Hamlin Organ Company, last week made a very successful trip through the State of Connecticut in the interest of the firm. Mr. Brockington is a young man of energy, business capacity and good address, and no doubt will, ere long, attain a high standing in the trade.

....Among the visiting members of the trade to the city during the week were: E. L. Gerard, Zaphank, L. I.; M. H. Woodhull, Riverhead, N. Y.; Geo. W. Lyon, of Lyon & Healy, Chicago; Thos. Hough, Paterson, N. J.; W. L.

Berry, Mooers, N. Y.; C. A. Sterling and R. W. Blake, of the Sterling Organ Company; J. H. Thomas, Catskill, N. Y.; R. T. Compton, Coshocton, Ohio; G. P. Smith, Somerville, N. J.; C. C. Harvey, Boston, Mass.

....J. H. Thomas, Catskill, N. Y., was in town on Saturday. He proposes to open the summer campaign by placing two new travelers on the road. He makes the Behning piano his leader.

....Morris Steinert, New Haven, has opened elegant new warerooms in Chapel street. They are said to be the finest in the New England States as to capacity and finish. They occupy the whole of a large three-story brick building. The firm handles largely Mason & Hamlin organs and the Steinway pianos.

....B. N. Smith last week put in some new machinery and brought out a new design of truss for upright pianos, which is likely to meet with much approbation, as quite a number of orders have already been received for it. A large shipment will be forwarded in a few days to G. L. Motley, Jamestown, N. Y.

....A Hallet & Davis grand piano has just been bought by the people of Kingston to be placed in their Town Hall. Fernando De Anguera, the popular pianist and salesman for the Hallet & Davis Piano Company, together with several other artists, gave a concert there on May 29, which was a grand success.

....The Sunday Times of June 11 contains the following: "The Sterling Organ Company, through its manager, R. W. Blake, had in view for several years the opening of New York warerooms, but wanted only the right man in the right place to carry its designs into execution. On the first of last December, after negotiations which lasted for many months, E. H. McEwen accepted the management with a territory embracing eleven States, and the control of all accounts and agencies therein. Mr. McEwen is a young man, but has had twenty years' of practical experience in the manufacture of organs, the control of men, and the management of large business interests. He was born in Warwick, Orange County, N. Y., May, 1847, and was associated with Peloubet, Pelton & Co., for many years. He has won his way, step by step, to a high position in the trade—second to none. This arises from the fact that he is especially gifted in making, winning and holding friends in the social and business circle. He ranks to-day as a leading salesman in the great musical industry of America, and is highly esteemed among a large circle of acquaintances."

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Some organ players advocate a too sticky or close touch, and yet it would seem from Bach's compositions that such a touch could only seldom be employed. A *legato* is obtainable without the fingers unduly clinging to the keys—in fact, can prevail with more or less springiness in the joints of the fingers. It is evident that a different *legato* is employed when playing chorals than when playing a brilliant free fugue, and yet both may with truth be classed under the head of "legato touch." Altogether, it would seem preferable to hear a performer play with a slight tendency to a staccato touch, rather than one whose *legato* playing was so close (to use the expression) as to blur most of what he executed. Naturally enough, as in other things, judgment alone can decide what is best under certain circumstances, and what degrees of the *legato* touch shall prevail in various passages.

....When a great organ is sufficiently large the use of two diapasons of 8 ft. is to be commended. A diapason of a comparatively small scale produces an effect both soft and round, and which can be obtained in no other way. The large-scale diapason, on the other hand, preserves the balance of both the full great and full organ, especially when conjoined to a noble-toned diapason of 16 ft. pitch. It would appear far better to place an extra soft 8 ft. diapason in the great than some of the weak or shrill registers that are often included in the scheme of quite large instruments. This is to be especially commended when the reeds are powerful and brilliant, as is so often the case in the majority of modern organs. The employment of two mixtures in a great organ of only twelve or fourteen stops, seems to be a mistake, for one is generally acute enough to make the full organ appear top-heavy. Every idea has its adherents, however, Lowered absurd it may appear to others.

....The balance swell is a common contrivance in this country; in fact, almost universally prevails; yet in England it does not seem to have become very widely known, and cannot have been extensively adopted, as a writer in a London musical journal recently expressed a wish that some one would suggest the "balance swell," as, he says, if once known and used would without doubt become a standard arrangement; and, furthermore, the swell can be left in any position, and the most agreeable effects produced with very little trouble, and it also does away with the disagreeable burst incidental to the use of the other kinds of swells in use. Besides which, the writer finally adds, the swell folds

are generally made vertical, which is another great advantage. From the above it will be perceived that if we are behind our English brethren in some matters relating to the mechanical devices of the organ, in others we are far ahead of them. And thus an equitable balance is preserved.

....Recently some remarks passed in an English journal anent the smallness of salary offered to organists there. A correspondent wrote to the journal in question, and in defense of the smallness of salary said: "The majority of organists at Nonconformist churches would be amply repaid with the stipend of sixteen guineas per annum, and as a mass are dear at any price, seeing that they generally are amateurs, scores of whom would jump at such a position, even though no salary at all were offered, simply for the pleasure and practice." The difficulty seems to lie in the fact that the church authorities look upon music as a sixth-rate matter, and offer to pay those who interpret it accordingly. It is the windy and sentimental preacher who gets the fat salary as well as the feasts of good things. The organists with more genius is only patronized, while the weak illogical preacher is quasi worshipped. Custom has made the priest powerful, but the musician it has made feeble—and salaries go according to influence.

Sock and Buskin.

....John Haverly is at present in Paris. He is expected in New York about August 1.

....J. K. Emmet played "Fritz in Ireland" at Burlington, Iowa, on June 12, and on June 17 Frank Mayo appeared in "Davy Crockett."

....At the Opera House, Burlington, Iowa, June 3, C. H. Smith's Furnished Rooms Company gave a matinee performance to good business.

....De Gives Opera House, Atlanta, Ga., is going under repairs—and will be greatly improved for the fall season. It will be ready for use by the latter part of August; and Mr. De Gives has already several engagements.

....The following named artists have engaged rooms at "Hotel Jerome," Sheephead Bay, for the summer: Edward Harrigan, Wm. McCoy, treasurer, Grand Opera House; John F. Poole, Tony Hart, and Al. Hayman, Fifth Avenue Theatre.

....Harry Mann will occupy Osborn Cottage, Sheephead Bay, during the summer. Mr. Mann is one of the most energetic and indefatigable gentlemen connected with the drama, and the recreation he is about to take at this favorite seaside retreat is much needed and deserved.

....The following named attractions are among those already booked to appear next season at Haverly's Fourteenth street theatre, Jos. Emmet, Kiralfy Brothers, "The Professor," "Lights o' London," "Samuel of Posen," "My Partner," "The White Slave," and Haverly's Mastodon Minstrels.

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TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
U. S. of Colombia....	1	300	3	336		
Venezuela.....	1	393				
Hamburg.....			18	2,545		
British East Indies....	1	153				
Liverpool.....	6	600	1	500		
Avonmouth Dock.....	1	175				
London.....	1	10				
Glasgow.....	7	580				
British N. A. Colonies....			5	840		
Porto Rico.....			1	250		
Genoa.....			1	450		
British Poss. in Africa....	6	430				
British Poss. in Australia.....	9	450				
Mexico.....			16	5,235		
Totals.....	31	\$2,488	26	\$7,968	21	\$2,881

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BOSTON EXPORTS FOR THE WEEK ENDED JUNE 2, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	24	\$1,749				
Scotland.....	5	875				
Nova Scotia.....			1	\$300		
Spain, &c.....	2	126				
Totals.....	31	\$2,750	1	\$300		

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Mr. H. WORRELL,
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and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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NEW YORK, THURSDAY, JUNE 15, 1882.

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WE are once more on the border-land of summer. Military bands will now have that predominance which they lose in winter, and tired New Yorkers will soon begin to hie themselves away to cool seaside resorts, in order to obtain the wasted energy which a New York season has consumed. No city in the world can claim to have a better class of bands at summer resorts than has New York—in fact, it is not too much to assert that they are unrivaled. Coney Island alone makes a showing in this direction that we may well be proud of. That music of a good kind has become a necessity to the patrons of our seaside hotels is a matter for congratulation, both to the public and performers—the latter especially, from a pecuniary point of view.

OUR push invariably commends itself to our more conservative English cousins. The plan (old for this country) of organizing a series of provincial concerts to bring into prominent notice one's pianos, is about to be emulated by a London firm. As "imitation is the sincerest species of flattery," we can well afford to smile at our ideas forcing themselves upon the attention of others, and these of an older civilization. England must always be exercised about our plans and general trade policy, more so now than ever, considering our numerous agencies in London and elsewhere. Yet free trade rules over fair trade in England to the disgust of those who look with alarm upon our increasing exports to the mother country. American "go" has told splendidly already, but it will yet more astonish, if we mistake not.

THE London Sacred Harmonic Society is dead. It died at the respectable age of fifty. Two reasons are assigned for its dissolution by an eminent critic and musician. First: it was too hopelessly bound up with the personality of its conductor; secondly, it was ever too conservative in its programmes. Such reasons are weighty and speak volumes. Throughout this country many choral societies are the private clubs of their directors, and when one resigns or dies the organization quickly falls to pieces. This is not as it should be, and every society deserving to be dignified by this name should be so vigorous as a body that the fact of a dozen conductors resigning or dying should have no power to dissolve it, or even more than temporarily disturb it. Moreover, no society can have a permanent existence that does not keep up with the times, and to do this effectively new works cannot well be ignored.

THE lateness of the season has enabled managers to thus far continue both musical and dramatic performances with much profit to themselves and entertainment to theatre-goers. It cannot but somewhat embitter managers of seaside resorts, and with them musicians whom they engage to amuse their patrons. The opening up of summer resorts within reasonable distance of the city has been of late years a perfect godsend to orchestral

and band performers. In this way, what was formally a dull time is now almost as financially remunerative as the regular winter season, and an idle wood and brass instrument player in the summer is an anomaly. The prosperity of musicians means the prosperity of the public generally, for bands would not be engaged unless public support warranted it. Music has become a necessity at summer resorts, where a large business is sought for.

WE have succeeded in opening up a good trade in pianos and organs in England, and, according to indications, the volume of business in this direction is likely to increase. Have piano and organ manufacturers ever considered the possibility of attaining to the same results in Italy? Or are Italians, as a class, too poor to pay the first-class price that we demand for our instruments? Our baby grands and uprights should obtain a pretty extensive sale in the country of the "blue sky," if only because of their general superiority over all European instruments. France supplies Italy with a large quantity of pianos, the number of which is likely to increase under the proposed new treaty of commerce, which Italian tradesmen pronounce unequal and unjust, as France has the advantage in the matter of import taxes. The question of American pianos being largely introduced into Italy is one at least worthy of deliberate and serious consideration by our manufacturers.

FOREIGN music publishers are taking advantage of the English copyright law, and are copyrighting works in large numbers. As the "reservation of the rights of performance" now stands, there is practically no limit to the works it covers. Not only is the performance of entire operas and portions of operas prohibited, but also symphonies, overtures, piano and chamber music, songs, &c. According to an English trade paper, when the list of prohibited pieces is more complete than it is at present, foreign publishers intend to appoint agents throughout the United Kingdom and exact royalties and fees for the performance of the copyright works in question. This condition of things cannot but give rise to serious complications, and limit the available list of novelties for performance at concerts. Naturally enough, many conductors and professional artists will refuse to pay the price demanded for performing a multitude of all kinds of compositions.

A CONTEMPORARY well urges the claim of authors to equal recognition with composers. This is quite a good notion, and should commend itself to programme makers. The idea broached and battled for is that with every vocal piece not only should the composer's name be printed, as at present, but also the name of the writer of the words, thus: the "Lost Chord" (Proctor-Sullivan), the "Village Blacksmith" (Longfellow-Weiss). Even if it is argued that much good music is set to indifferent words, this should not be accepted as a reason for not breaking away from old usages. The words of many songs, in all the modern languages, are beautiful and poetical, and the desire to know who wrote them is as strong in some people as the desire to know who conceived the idea of setting them to music. To bring the proposed plan into general operation needs but little trouble, and we urge singers and programme makers to carry it out by invariably writing down both names whenever they hand the printer a list of their selections. A habit of doing this could be easily acquired.

MINOR TOPICS.

STILL another new instrument has been produced in Italy. It is called "The Saviolono," and has been invented by a person by name Francesco Lo Savio, of Naples, whereby it will be perceived that his own name forms part of that of the instrument. The "Saviolono" is intended to record musical intervals by an easy and precise rule. It is formed of two concentric quadrants, one being fixed while the other is moved by means of a device on the opposite side of the disk. Musical students in this instrument will have a kind of perpetual master, which will help them to overcome great difficulties in harmony. This invention has received the approval of Lauro Rossi, although it is not stated that it is a really necessary instrument to be in possession of every musician. Nowadays inventors are as numerous as artists.

IMPROVEMENTS in wind instruments are continually being made. Professor Orsi recently gave to the world a new clarinet with a double tonality. Not long since improvements were reported in the oboe. Now Friedrich Wagner, of Dresden, has increased the vents of the trumpet from three to five, which has extended its compass both above and below. Twenty-five years ago the same musician effected improvements in the same instrument which enabled it to be both used as a solo as well as an orchestral instrument. Considering

this fact it seems strange that conductors will persist in abolishing the noble trumpet from their orchestras, substituting for it the vulgar cornet. No doubt the cornet is the easier instrument of the two to learn to play; but this should have no weight with directors when the tone of the instrument is so inferior to that of the rightful trumpet. What is in vogue is difficult to be changed.

SOME time ago a Belgian paper thus endeavored to account for the nationality of three great musical composers. Because a certain George Liszt was, in 1517, a member of the Grand Council of Micheln, it follows that Franz Liszt, of the eighteenth century, came of Flemish stock. Because a Bach family once resided in Bruges years before the great Johann Sebastian Bach's birth, it follows that the celebrated fugue writer and organist was also of Flemish origin. Because a certain Gauthier von Beethoven was baptized on September 27, 1548, in the church of Goest-Gerompont, it follows that the ancestors of the master of masters, Ludwig von Beethoven, were originally residents of Brabant. Here are three nuts to crack for those who are interested in finding out from what parentage men of genius originally sprung. Less inquisitive musicians are satisfied to know and enjoy the grand works left by the above trio of geniuses.

THE custom of not beginning a concert advertised for eight o'clock until some time after is not commendable. It is, no doubt, due to both performers and audiences, for both are too often late in arriving. Nevertheless, the example of Sir Michael Costa is to be greatly praised. He always began exactly at the advertised time, even in the absence of a principal, and on one occasion, at Exeter Hall, Sir Michael hummed the tenor airs prior to the appearance of the proper vocalist. Naturally enough, this unexpected action caused some wonder at first, but the celebrated conductor received the congratulations of all but late comers, as well as a tribute of praise for his conduct in the matter from the entire press. We need more conductors of the same class, and solo singers would not defy the public and the director by strolling in half an hour after they are due on the platform. A system in anything can be established by persistent effort.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

- No. 256,973. Key for Musical Instruments.—August Caesar, New York, N. Y., assignor to Caesar Brothers, same place.
- No. 257,304. Piano-Stool.—James Emerson, Willimansett, Mass.
- No. 257,790. Music-Chart.—Maximilian Wagner, Berlin, Germany. Patented in England December 27, 1881, and in France, December 27, 1881.
- No. 257,808. Harp.—Charles F. Zimmerman, Philadelphia, Pa.
- No. 257,980. Combined Walking-Stick and Music-Stand.—William H. Rushforth, Camden, N. J.
- No. 258,072. Perforated Music-Sheet.—Willis Johnson, Waterbury, Conn., assignor to the American Automatic Organ Company, Boston, Mass.
- No. 258,455. Pianoforte.—Edward McCammon, Albany, N. Y.
- No. 258,508. Mechanical Musical Instrument.—George W. Van Dusen, Brooklyn, N. Y.
- No. 258,667. Mechanical Musical Instrument.—Orwell H. Needham, New York, N. Y., assignor, by mesne assignments, to John Nichol, same place, James Morgan, Brooklyn, N. Y., and Jane Matthews, Boston, Mass.
- No. 258,670. Sounding-Board for Upright Pianofortes.—Frederick Pitt, Ionia, Mich.
- No. 258,688. Folding Opera Chair.—Allen W. Adams, New York, N. Y.
- No. 258,751. Repetition Action for Pianofortes.—John Hardman, New York, N. Y., assignor to Hardman, Dowling & Peck.
- No. 258,780. Coupler for Organs.—John R. Lomas, West Haven, Conn.
- No. 258,871. Electro-Magnetic Action for Musical Instruments.—Cyrus N. Andrews, San Francisco, Cal.
- No. 258,899. Snare-Drum.—Henry C. Dobson, New York, N. Y.
- No. 258,908. Organ.—Carl Fogelberg and George W. Graves, Cambridgeport, Mass.
- No. 258,935. Tuning Attachment for Pianofortes.—John H. Lowen, Chicago, Ill., assignor of one-half to John A. Newman, same place.
- No. 258,955. Mechanical Musical Instrument.—Henry S. Taylor, New York, assignor of one-half to George H. Chinnock, Brooklyn, N. Y.
- No. 258,983. Organ Case.—William H. Brearley, Detroit, Mich.
- No. 258,063. Fire-Proof Curtain for Theatres.—Konrad von Falkenhausen, Wallisfurth, near Glatz, Germany.

TRADE-MARKS.

- No. 9,431. Perforated Music Sheets.—The Automatic Music Paper Company, Boston, Mass.
- "The three musical notes arranged substantially as shown."

MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

ACADEMY OF MUSIC.

On Friday evening, June 9, Mme. Amalia Materna sang at a concert given in the Academy of Music. It was her farewell performance in America at present. Wm. Candidus and Mme. Constance Howard also took part, together with an orchestra directed by Adolph Neuendorff. The large audience was quite enthusiastic, and evidently enjoyed the programme offered, although Wagner's name figured upon it oftener than that of any other composer. Mme. Materna sang the "Adriano" aria from "Rienzi" with great effect, her best qualities being fully put forth in its interpretation. She displayed much judgment, coupled with a great power and breadth of style. The air was so finely performed that it was enthusiastically encored. She also gave a little lied by Gericke, and at the close of the concert took part in the Elizabeth air and duo (with Herr Candidus) from "Tannhauser." In both numbers her singing was unusually fervent and affecting, and the applause that followed was of the most hearty and sympathetic. Herr Candidus gave his several numbers in fine style, and pleased the audience greatly by his manly and effective singing. Mme. Constance Howard scored a success by her playing. The orchestra was fair, sometimes good.

On Saturday afternoon, the 10th, the concert for the benefit of George Conly, and in memory of Hermann Rietzel (both recently drowned), was given in the Academy of Music. The programme was a long, varied and interesting one. First came the overture to "Egmont," Beethoven, which was followed by the second act of "Maritana," effectively rendered by Mrs. Zelda Seguin-Wallace, Wm. Castle and W. Carleton. Then Emma Juch sang in good style a waltz-song, by Mme. Murio-Celli, being recalled with hearty applause. Miss Jeffreys-Lewis afterward recited Hood's "Bridge of Sighs," and was followed by L. G. Gottschalk, who sang the "Toreador's song" from "Carmen." The fourth act of "Il Trovatore" was interpreted by Clara Louise Kellogg, Mrs. Seguin-Wallace, Signor Brignoli, Signor Tagliapietra and W. Seaman. It is only necessary to say that the performance was excellent in most respects, and drew forth from the large audience enthusiastic applause. Mme. Teresa Carrefia rendered Liszt's "Rhapsodie Hongroise" No. 6; and, being encored, gave a piece by Gottschalk. Both were admirably played. Leopold Lichtenberg then gave a violin solo in a pleasing manner. Emma Abbott appeared in the mad scene from "Lucia," supported by Ellis Ryse and a large chorus. Following this came the little sketch, "A Conjugal Lesson," interpreted by John T. Raymond and Laura Don. Mlle. Rossini contributed an aria by Verdi, which she sang charmingly, while Mr. Arbuckle played Schubert's "Ave Maria" with his usual good taste. The quartet from "Rigoletto" was interpreted with more than ordinary effect by Mlle. Rossini, Mme. Lablache, Christian Fritsch and Mr. Gottschalk. To conclude the affair, the orchestra performed Donizetti's funeral march from "Don Sebastian." The benefit was most successful, equally so from a financial as artistic standpoint. The audience was large, and it is stated that some \$4,000 will be handed over to the deceased singer's wife and children. No more successful benefit performance has ever been given than this one, and it reflects the highest credit on everyone concerned.

BIJOU OPERA HOUSE.

A large audience assembled on Monday evening, June 5, to see the representation given of "Patience," which may be at once said to have been given with much excellence. The chief rôles were generally well sung and acted, while the choruses were, on the whole, rendered quite passably. Lillian Russell assumed the part of *Patience*, and sang the music with fair effect. She has a pleasing voice, which shows tolerably good training. She was received with much applause, and became a general favorite with the audience. Mr. Temple, as *Bunthorne*, was very successful in his impersonation, and not only sang well, but looked the part to perfection. Mr. St. Maur represented the part of *Grosvenor*, and achieved an unqualified success. Miss Roche, as *Lady Jane*, dressed in fine style, but did not sing so well. Altogether, the performance can favorably compare with any that have been given here.

DRAMATIC.

FIFTH AVENUE THEATRE.

On Saturday evening, the 10th, a good-sized audience assembled to witness Ada Gray act the double rôle of *Lady Isabel* and *Mme. Vine* in "East Lynne." Although she is advertised as having played the part over two thousand times, she exhibits no great talent for the stage, and all she does is more or less commonplace. Her general acting is more vigorous than refined. The support calls for no special mention.

STANDARD THEATRE.

On Monday evening, June 5, "Max Muller" was produced, P. F. Baker and T. J. Farron assuming several of the chief parts. The audience was as large as could be expected at this time of the year, and applauded everything. Messrs. Baker and Farron's chief occupation in "Max Muller" is to masquerade some German and Irish characters, sing a number of songs

and dance a number of dances, &c. Mr. Baker displayed excellent talent, especially in one scene, where he assumes the part of a man who is temporarily insane from a wound, and is being restored to reason. Mr. Farron did better in his German than Irish impersonations. The plot of the play needs no relation. The scenery was generally fair. The other actors were well up in their parts, and gave effective assistance to the two chief actors spoken of above.

NIBLO'S GARDEN.

A drama of a sensational and romantic character, entitled "Mardo; or, The Nihilists of St. Petersburg," was produced on Monday evening, June 5, by Frank I. Frayne, who personated the part of *Mardo*, being supported by his own company of self-styled "eminent stars." "Mardo" is a fair drama compared to others of similar structure and scope. The scenes are generally exciting, the first one representing the Pacific slope, the second giving an interior of the Czar's palace, the third presenting a picture of Siberia, while the last scene deals with the work of the assassins and the unmasking of all the villany being plotted. The acting was quite fair, although not equal to the claims made for it. The scenery was good, especially the "snow scene" in the fourth act, which pleased the audience highly.

BROOKLYN PARK THEATRE.

"Squatter Sovereignty" was given on Monday evening, June 5, and created a good deal of fun among the audience. Harrigan and Hart were heartily applauded, as well as the *McIntyres* and *Maguires*. Braham's music met with its usual demonstrative applause, and pleased as greatly as it has done over here. The piece was characteristically mounted, the scenes—*Widow Nolan's* shanty, *Captain Kline's* drawing-room, and *Shanty Town* by moonlight—all showing up well. Laughter was the order of the evening.

WINDSOR THEATRE.

On Monday night, June 5, "Alvin Joslin" was presented. Chas. L. Davis played the chief character, and did it well. The play bears a close resemblance to "Joshua Whitcomb," and, therefore, calls for no detailed notice. It pleased the audience assembled.

TONY PASTOR'S THEATRE.

On Monday evening, June 5, "Venus" (announced as "a new political fairy extravaganza") was produced. The piece, as a whole, somewhat confused the audience, which could not get at the drift of the political allusions. Three well-known statesmen are brought forward in the play, but little interest was manifested throughout the evening except in some variety acts and a few hits at the United States government. The piece is of English origin, and was produced some ten years ago in London under the title of "The Happy Land," written by F. Tomline and Gilbert A'Beckett. This in itself was a burlesque on Gilbert's fairy comedy, "The Wicked World." "Venus" was nicely put upon the stage, but its performance was not all that could be desired. To specially mention the performers is not necessary, as nothing in particular was accomplished.

Music in Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, June 9, 1882.

NOTWITHSTANDING the lateness of the season, there is little diminution in the number of musical entertainments.

The Philadelphia Church Choir Company is giving a season of light opera at the Grand Opera House.

The Skating Rink on the South Side has been temporarily transformed into an opera house. It was opened by Haverly's Comic Opera Company with "The Mascotte."

The Chicago Church Choir Company, reorganized, is actively engaged in rehearsal for the summer season, so that between traveling companies and "home talent" it would seem that we are in danger of being fairly overrun with light opera.

A few evenings ago I enjoyed, in company with several musical gentlemen, a rare treat in listening to a performance upon the bagpipe by a Scotchman, Wm. McLain, who is over seventy-four years of age, and is certainly the most accomplished player upon that instrument that I have ever heard, and probably is equaled by no other in the West. There is perhaps no instrument which, for musical effect, depends so wholly upon the manner in which it is handled as the bagpipe, and it is but justice to acknowledge that Mr. McLain is really a virtuoso. I had never imagined that so much music could be produced from this somewhat primitive contrivance, for the reason that although I have heard those who were accounted excellent players, they did nothing worthy of comparison with this. Among other selections, Mr. McLain played "The Campbell's Are Coming" and the "McIntosh's Lament." He always plays in perfect tune, and his finger facility is like that of a concert pianist. It was with considerable difficulty that he was induced by a friend to give us a specimen of his skill, as he dislikes to play for strangers. He has resided in Chicago for many years.

The preparations for the performance of S. G. Pratt's new opera "Zenobia" as a concert number are progressing satisfactorily. It will be given on June 15 and 16, with Miss Cary (if she is well enough), Mlle. Litta and others in the principal rôles. I have been unable as yet to find time for a careful examination of the score, and consequently cannot speak very fully as to its merits, but from a hurried glance

can say that it contains several very interesting numbers. Mr. Pratt is an indefatigable worker, and it is to be hoped that "Zenobia" may draw good houses.

Mr. Eddy gave one of his enjoyable organ recitals yesterday afternoon, with the following interesting programme: 1. Overture to "Esther," Handel; 2. (a) "Invocation" in B flat, (b) Fugue in D, op. 25, Guilman; 3. (a) "Bridal Song," (b) "Festal March," Jensen; 4. Sonata in A minor, No. 3, op. 23, A. G. Ritter; 5. "Pastorale" in F, G. E. Whiting; 6. Concert piece in C minor, Thiele.

The Philharmonic Society, under the able direction of Ad. Liesegang, promises a series of orchestral concerts next season.

FREDERIC GRANT GLEASON.

Briefs and Semi-Briefs.

...Boston is to have this week and next Haverly's "Patience" Opera Company.

...George Werrenwrath has gone to Copenhagen for the benefit of his wife's health.

...Ford's Comic Opera Company is now in St. Louis, and will remain there for some few weeks.

... "Patience" was recently given at the opening of the Sans Souci Garden, Providence, R. I.

...On next Saturday, the 17th, the New York Philharmonic Club will give a couple of concerts in Auburn, N. Y.

...Ford's Comic Opera Company recently gave "Patience" in Quincy, Ill., the troupe realizing better than was anticipated.

...Mrs. Osgood will remain in America certainly until next year, and, perhaps, will return to England only for a brief visit.

...Fräulein Kathi Schrott, who met with much success in this city during the past winter, is now acting at the Thalia Theatre, Hamburg.

...The cantata "The Flower Queen" was recently given in Rockville, Conn., by pupils of the public schools, under the direction of Mrs. W. P. Birnie.

...The Philharmonic Society, of Jersey City, has brought its season to a close. A good concert marked the event, in which Victor Baier, pianist, appeared.

...Smoking concerts are talked of in New York. It is doubtful whether they would pay, seeing that the audience would be confined to men only.

...The operettas "Red Riding Hood" and "Cinderella" were recently given in Utica, N. Y., by local juvenile talent, at the City Opera House. The choruses went well.

...An operetta entitled "Tyrolen Queen," by Charles F. Hanson, one of the leading music dealers of Worcester, Mass., was recently performed at Mechanics' Hall, Worcester.

...Gilbert and Sullivan's new opera is founded on Tennyson's "Princess." It is likely to obtain a great success on its production here and in England.

...The Louisville (Ky.) Oratorio Society recently gave "Elijah" so well as to surprise the audience present. Mr. McPherson sang the baritone solos and scored a success.

...The Audran Opera Comique Company recently presented the "Snake Charmer" at Comstock's Opera House, Columbus, Ohio. Catherine Lewis was very well received.

... "Penikese; or, Cuisine and Cupid," a new comic opera, by F. G. Shephard, has been given in New Haven, Conn., with success. The work has been published by Pond & Co.

...Last week at St. James' Hall, Buffalo, Audran's Opera Company, Catherine Lewis, prima donna, presented the "Snake Charmer" and "Olivette." Both operas pleased greatly.

...Adolph Neuendorff has sold the right to produce in English his opera, "The Rat Charmer" to the well-known soubrette of the Thalia Theatre, Mathilde Cottrelly, who will appear in the title-rôle.

...The sixth annual meeting of the Music Teachers' National Association will be held in Chicago the 27th, 28th and 29th of the present month. A large attendance is expected and can be counted upon.

...Max Bachert has organized a concert company for the summer season, which includes Fannie Kellogg, Signor Brignoli, Mr. Adamowski and other well-known artists, who will appear both in opera and concert.

...The Audran Opera Comique Company gave two performances at the Leland Opera House, Albany, on last Saturday afternoon and evening. "Olivette" and the "Snake Charmer" were presented with more than usual effect.

...Last week William's Standard Opera Company occupied the Athenæum, Brooklyn, performing "Patience" to fair audiences. This opera company may be said to be the outgrowth of the Young Apollo Club. Altogether, the presentation was quite creditable and pleased those present at each rendering.

...Emmanuele Muzio, who is well remembered in New York, and who for nine years past has been prominent in Parisian musical circles, has discovered a new tenor, Durot by name, whose services he has secured for a term of eight years. The Paris correspondent of *La Persévérance* writes that Durot is likely to become a second Masini. Signor Muzio refused offers for the coming season from Messrs. Gye

and Mapleson, both of whom were anxious that M. Duroi should appear in England at once. It is Signor Muzio's intention to bring him forth first in Italy.

...At Koster & Bial's, on last Sunday evening, Mendelssohn's music to "A Mid-Summer Night's Dream" was given, and, by request, selections were performed from the compositions of Berlioz, Budweis, Erlang, &c. Arbuckle, the famous cornetist, conducted the excellent band during the evening.

...The Metropolitan Casino, Forty-first street and Broadway, under the name of the Metropolitan Alcazar, will open for the summer season on next Saturday evening, June 17. The orchestra will be under the direction of De Novellis. Adelaide Randall, Fannie Wentworth, Rosa Cook, Signor Montegriffo, a corps de ballet led by Amalia Lepri, and a number of artists are announced by the management.

...Arrangements have been concluded with D'Oyly Carte—Messrs. Gilbert and Sullivan's manager—by which Joseph Murphy, of the Lyceum Theatre, Philadelphia, will bring out the new English opera by the authors of "Pinafore" and "Patience" at the opening of next season. This work will be produced simultaneously at the Globe Theatre, Boston; the Standard in this city and the Lyceum in Philadelphia.

...The last performances of "The Mascot" are announced for this week at the Germania Theatre. The "Merry War," which in its original German version was a great success at the Thalia Theatre last winter, will succeed the "Mascot." The management promise a large company and a brilliant performance, in which Miss Wiley, Mrs. Belle Cole, Lillian Russell, Pauline Hall, Messrs. Carleton, Golden, and Henry Hollin will take part.

...The funeral of Herman A. Rietzel, the late pianist of the Kellogg Concert Company, who, in company with the basso of the troupe, George A. Conly, was drowned in Spofford Lake, near Chesterfield, N. H., on May 26, took place on last Saturday morning in St. James' Evangelical Lutheran Church, in Fifteenth street, near Second avenue. Chopin's funeral march was played on the organ by Dudley Buck. Delegates were in attendance from the Philharmonic Society, the Theodore Thomas orchestra, the New York Musical Club, the Musical Protective Union and the Arion Vocal Society. Among those who were in the congregation were Dr. Damrosch, Charles F. Tretbar, Raphael Joseffy and George F. Bristow. As the congregation left the church Gilmore's Band played a funeral march, which was composed for the occasion by Jacob Kachkeller. The remains were interred in the Lutheran Cemetery, Long Island.

Operatic, Choral, Orchestral, &c.

HOME.

The composer of "Evangeline," Mr. Rice, is at work upon a new opera. Of course, the subject is to deal with American events, and the music is to be as fine—as he can make it.

Another comic opera, entitled "The Two Medallions," is to be given in this city this summer. It is by an Evansville (Indiana) composer, and has been given in different parts of the country with various degrees of success. The part of the *protagonista* (to use a high-sounding Italian word) will be assumed by Amy Lee (daughter of Rose and Harry) Watkins.

FOREIGN.

Verdi's quartet for strings has been successfully given in Venice.

In September will be inaugurated at St. Petersburg the permanent Polish Theatre.

After four representations of "Papà Martin," the management of the Cuneo Theatre failed.

The oratorio, "The Resurrection of Lazarus," by Raoul Pugno, was recently performed in Amiens with great success.

La Musique Populaire, in speaking of "Francesca da Rimini," says that this was first treated by Mercadante in 1828.

By the by, of Buenos Ayres, "Semiramide" is being prepared for the arrival of Scalchi, and "I Puritani" for Gargano.

The spirited managers of the Alexandra Palace have arranged for a series of operas. "Lucia di Lammermoor" has been given.

Brussels, which has already twelve theatres, is to have two others. One will be called "Théâtre Flamand," the other "Palais des Mille et Une Nuits."

The *St. Cecilia Magazine* contains this month a thoughtful article on "Some characteristic points in Beethoven's music," by Arnold Kennedy, M.A.

In Cammin, Pomerania, an oratorio called "Winfried," by D. Engel, was recently produced by G. Hecht, director of the Musical Seminary in that town.

The Russian Musical Society of Moscow has organized a series of ten grand concerts to be given during the course of the Exhibition; that is, from May 15 to September 15. These will be under the direction of MM. Rubinstein, David-

off, Reimsky-Korsakow, Balakirew and Hubert, the director of the Moscow Conservatoire.

At the Circo Nazionale, Naples, Signor Florida's opera, "Carlotta Cleprier," pleased quite well.

Signor Maunetti, residing at Buenos Ayres, is writing a new opera entitled "Numa Pompilio."

The director of Bombay Theatre intends to take to Europe his Hindoo-Persian Operetta Company!

At the theatre of Bukarest, in September, some representations of Wagner's works will be given for the first time.

At the Theatre Comunale, of Corinaldo, has been performed an opera by P. Bianchedi—"Cesira d' Aragona."

The remarkable work by Victorin Joncières, "La Mer," has been executed with great success at Bordeaux. It is being played in every large city in France.

The "Re di Lahore" has been represented for many consecutive evenings at the Grand Theatre, of Nantes, and its fine success promises a long series of representations.

A "suite d'orchestre," by Emile Bernard, performed for the first time in Belgium a few days ago, has also received favorable notice from the musical critics of Antwerp.

It is gratifying to observe that several of the chief choirs in Rome have lately been strengthened, and that Palestrina's music has recently been more used in the City of the Seven Hills.

Herr Neumann has concluded arrangements for a visit to America with his German opera company early in 1883, to perform the "Ring of the Nibelung" and other of Wagner's operas.

An interesting concert, devoted entirely to the works of Vieuxtemps, was lately given in Paris by M. Jenő Hubay, a favorite pupil of the great violinist and his successor as teacher at the Brussels Conservatoire.

At the first concert given in La Scala, Milan, by the Orchestral Society, after the playing of some instrumental music, a first performance was given of a new opera by M. Le Duc Litta, "Il Violino di Cremona."

The Parisian Society of Chamber Music, founded for the exclusive performance of French works, produced at the third concert given this season a quartet by Léon Gastinel, a trio by Dièmer, and a quartet by B. Godard.

The last concert given by the Antwerp School of Music, under the direction of Peter Benoit, brought to light a new symphony by a rising young Flemish composer named Jan Blockx. The work is described as one of decided originality.

Dr. Sullivan's cantata, "On Shore and Sea," recently given in Maidenhead, England, is a fine work, rich both in melody and harmony, and most charmingly served. Many of the numbers are of extreme beauty, and most skillfully laid out.

The *Deutscher Zeitung* of Vienna some time since offered 100 ducats for the composition of a fine but simple national melody as a hymn for the German people in Austria, but out of 1,320 works sent in competition could not find one worthy of the prize!

From Paris comes the following notice: Signor Vianesi, Mons. Massenet and Hartmann, the publisher, as partners, have engaged the Theatre of Nations for eight months. They will represent the "Erodiade," "Mefistofele," "Lohengrin" and Rubinstein's "Nero."

The successors of Wirsing, ex-director of the Leipsic Stadt Theatre, are going to law with Wagner, who does not wish to keep the contracts with that theatre, as they were simply personal with the deceased director, but that the new managers assert are equally binding with regard to them.

The jury commissioned to decide the grand biennial prize for musical composition in Paris has awarded it to the brothers Paul and Lucien Hillemecher, for their work entitled "Loreley." (Both brothers have obtained the *prix de Rome*.) This symphony will be executed the coming winter, and, according to custom, at the expense of the Ville de Paris.

An editorial in a recent issue of the London *Musical Standard* says of Gounod's new "Wedding March": "It commences with a very ordinary placid organ introduction, followed by a moderate movement, in which the theme of our 'National Anthem' is employed as a *canto fermo*, enunciated three times by the trombones. The counterpoint is in no way remarkable, and indeed the inner parts are poor and lack motion. The whole affair is tame and dirge-like; it possesses no characteristic of the march form proper. Even when played, as the composer subsequently arranged the work, on the full band, it is deficient in variety, and is altogether wanting in that fascinating quaintness which the clever French composer rarely fails to obtain in his orchestral com-

binations. Commissioned music, it is said, is rarely successful, and this latest curious example supplies yet another confirmation of an impression which obtains widely."

At Louvain, at a concert at the end of the present month, a work by M. Mathieu will be performed, entitled "Le Hoyoux."

Two new operettas have been recently produced in Liverpool. They are W. H. Jude's "Innocents Abroad" (nothing to do with Mark Twain's book by that name), and Sydney Shaw's "Love's Trial." They were neither very successful.

A concert was recently given at the Monnaie Theatre, Brussels, by the Royal Orpheon Society of that city. Several choral works were given, and the two artists Mlle. Dyna Beumer and J. Dumon lent their assistance on the occasion.

The version of the comic opera entitled "Manteaux Noirs," soon to be produced at the Avenue Theatre, London, is to be called, after the nursery legend, "Little Miss Muffet." The leading characters will be sustained by Mr. Marius and Florence St. John.

Some weeks ago at the National Theatre, Prague, the 100th performance was given of an opera by Smetana, entitled "La Sposa Venduta." The old composer, now completely blind, and who was at the representation, was made the recipient of an ovation. It is the first time that an Hungarian opera has been performed so many times.

Carl Rosa has resolved during the provincial season of 1882-83, to give in the principal towns an operatic festival in which the local choral societies are to take part. "Fidelio" is the work selected, with Barton McGuckin as *Florestan*; Mme. Marie Roze as *Leonora*; Mr. Lyall as *Jacquino*; Miss Burns as *Marcellina*; and Mr. Ludwig as *Pizzaro*. The English version written for Malibran by the poet Bunn will be used. The choruses will, it is proposed, be sung on the stage by members of local choral societies. So says "Cherubino" in the London *Figaro*.

Dr. F. Bridge's cantata "Boadicea" was recently performed in Manchester, England, for the first time. It is a really interesting work, which will certainly enjoy a more than temporary popularity. Tuneful everywhere, there are now and then proofs that Dr. Bridge possesses more than ordinary facility in dealing with the contrapuntal forms, which, after all, must be freely used in a work of these proportions if it is to be rescued from mere commonplace. Dr. Bridge shows at once in his overture that he has studied the forms which classic writers have impressed on the initial movement. His instrumentation, too, is a distinct advance in a branch of writing which not all organists have cultivated with even moderate success.

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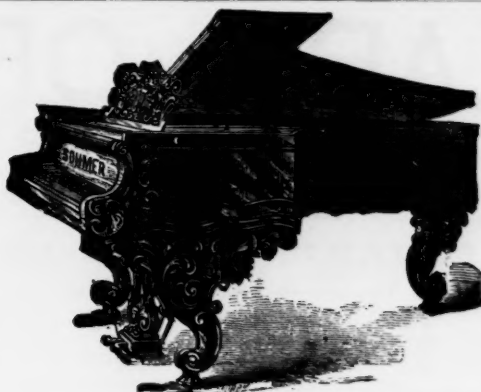
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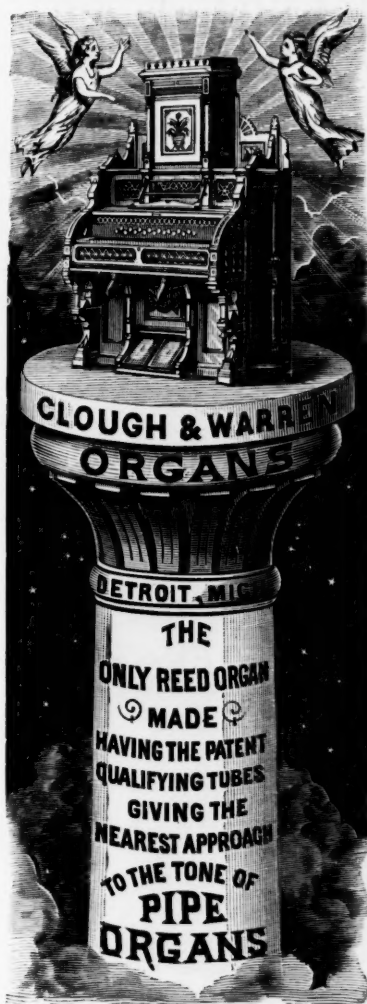
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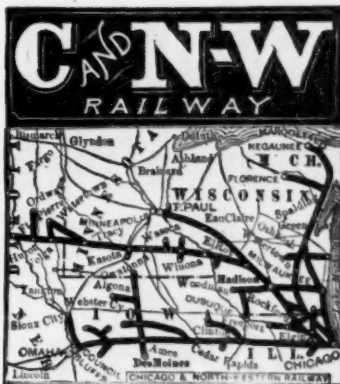
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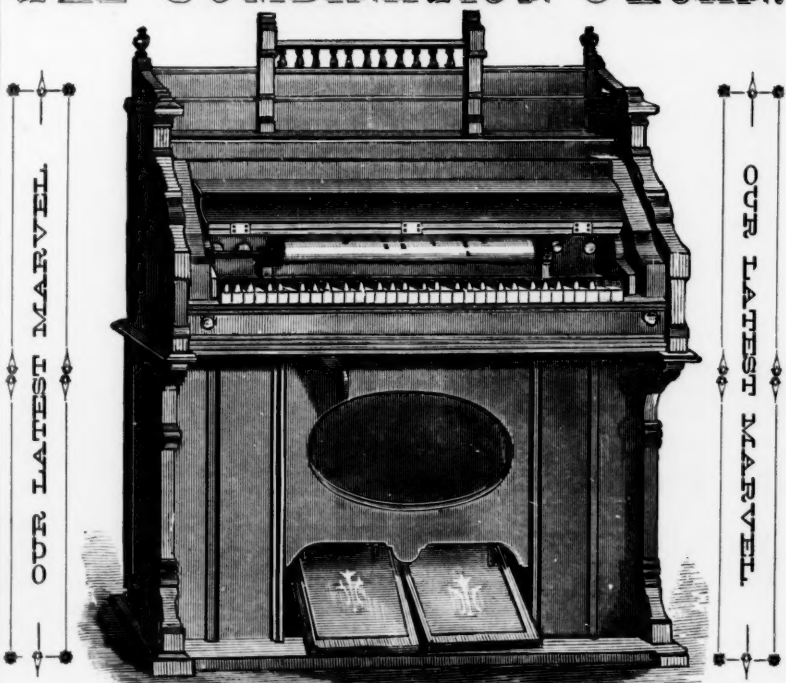
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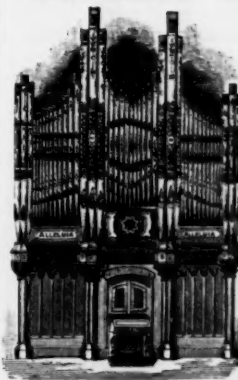
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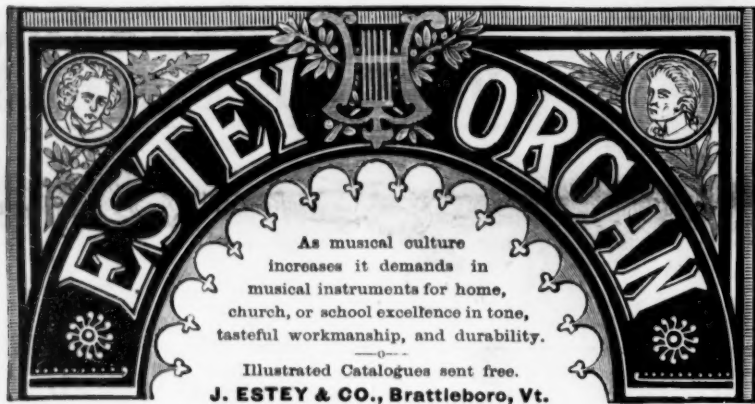
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